

ART NEWS AND REVIEWS---EUROPEAN SHOWS DISAPPOINT THE CRITICS

Spectators Rather Than Works Attract Reviewers—
'Subject Pictures' Failing in Quality—American
Miniaturists Grouped in New Book.

By HENRY M'BRIDE.

AT this season each year, when official exhibitions cease, and one man shows persist only in Newport and other summer resorts, the foreign correspondents dazzle our wavering attention with enthusiastic accounts of the official shows of London and Paris. The enthusiasm this year is not as perverted as usual, and seems, indeed, to be expended more upon the brilliancy of the attendance at the vernisages, both in London and in Paris, than upon the works upon display.

The list of notables who attended the first view of the Royal Academy, as published in the London Times, is most impressive, and in Paris, all the old Faubourg still remains faithful to the Salon, or at least to its vernissage. The impressions obtained from the accounts of both exhibitions seem to indicate that "subject pictures," in both institutions, are upon their last legs and that works of genuine inspiration are astonishingly scarce.

A correspondent from Paris to one of the London Journals presents this sketch of the French scene:

"Yet do not believe this old salon dead. Some people even say that it was never so alive and young as this year. It has kept its spell over the bourgeoisie, who, after all, form everywhere the majority, and who can buy pictures. To-day, therefore, a huge crowd, which is not a brilliant one—it wears dark winter clothes with here and there the crude spots of those red hats, which are one of the surprises of a sulky spring—appreciative and mildly excited, ebbed, flowed, whirled and buzzed around the 2,000 pictures in the forty-three rooms; for it is certainly by far the biggest art exhibition of the year; it remains also the official one, where the portraits of personalities of note are exposed to the respectful gaze of the public.

"I have counted this year: one Pope (Benedict XV.), by Umbrecht, a very lifeless effigy; one President of the Republic (M. Millerand), by Marcel Baschet, who, like the old master, Bonnat, has received what Cezanne called 'the baleful gift of likeness'; two marshals drily painted but energetic—Foch on a background of laurel leaves, by Dagnan, and a pale, pasty looking Petain, by Patricot; several bishops and generals, many Ministers, diplomatists and officials, all adorned with the various insignia and badges of their State and all signed by famous names, worthy members of the Institut.

"It is, moreover, an academic salon, where you still find the subject pictures which have totally disappeared from other exhibitions—they are so obsolete that they inspire the same sympathetic curiosity as fossils—great historical pageants, mythological scenes, and romantic or patriotic allegories. One of the last class is from Gervex, who is a considerable painter, but alas! it shows fiery, flying Justice, who blinds with her torch the helmeted Kaiser trampling over murdered children—a scene which is a credit neither to humanity nor art. There are also almost forgotten mischievous red choir boys, white pastry cooks, laughing monks, over clean peasant girls, smiling ladies, gold haired, rose complexioned, cherry lipped, quite unlike the feminine types of modern art."

Describes American Miniature Painters

THEODORE BOLTON'S "Early American Portrait Painters in Miniature," privately printed for him by Frederic Fairchild Sherman, is a compilation that presented many difficulties well surmounted. The records he presents are amazingly ample, and it will doubtless surprise many people to know that so vast an enthusiasm for miniatures reigned in the early years of this country.

Portraiture in general appears to have been one of the first fads of our people, developing in the first leisure that came to our early citizens, and the country was at one time "mad on the subject," as Mr. John Hill Morgan says. Miniature painting here began with no higher aim than to provide decorations for bracelets and lids for snuff boxes, even Charles Willson Peale working in this wise, but it speedily developed until there were a number of artists whose work challenged comparison with that of the European masters.

Those whom Mr. Bolton places at the



"MEDITATION" by CHARLES ALLAN WINTER, at the MONTESS GALLERY.

his own ivory to paint on and the miniature of Nicholas Power, dated from 1793, was his first commission. In 1794 he left home, telling only his sister of his departure, to start as a professional miniature painter in Providence. Here his success was quickly assured, as he informed his father after three weeks. In 1799 he moved to Boston, where he renewed his friendship with Allston and continued the success he enjoyed the rest of his life.

"Of all the American miniaturists none surpassed and few reached the excellence of Edward Malbone. His work is comparable with that of Samuel Cooper, Hans Holbein, John Smart and Isabey."

On Charles W. Peale there is this: "Before the American Revolution he was both in New York and Philadelphia, and when the war broke out he served with Washington at Trenton and Princeton. His children were Rembrandt, Raphaelle, Titian, Rubens, Vandyck, Sophonisba, Angelica Kauffman, Linnaeus and Franklin. In his later years he established a museum and was instrumental in founding the Pennsylvania Academy of Fine Arts."

Of the Kentuckian, Matthew Jouett, there is this: "At the end of the war of 1812 he abandoned the law and took to his favorite vocation, painting. His father was greatly displeased at this step and looked upon the education spent on his son as wasted. However, young Jouett thrived at painting portraits at \$25 apiece and finally earned enough to go East to study. In 1817 he set out on horseback for Philadelphia and Boston. In Boston he met Gilbert Stuart and became a favorite pupil. George P. A. Healy wrote that Stuart always adored the Jouett, as 'Kentucky's Jouett' remained the rest of the summer and

A court event, which may have taken place centuries before, amid magnificent surroundings, is repeated with every detail of speech and costume, but with exclusively no stage furnishings. The Chinese imagination has been so fed up on symbol and tradition that it readily sees a river where there is no water, and a mountain where none has been painted.

"If some character must climb a mountain, pantomimic motions assume the presence of the granite hill. If a criminal is to be executed it is accomplished with a bamboo pole and traditional movements upon the part of the actor. He, the criminal, wails a confession of guilt, walks to one side of the stage and stands under a bamboo pole, on which a cloth is tied. He indicates strangulation by throwing back his head and looking up to heaven. If in a stage story, a general goes upon a journey the scene is not changed to transport one's mind to another place; instead, the soldier cracks a whip, dashes across the stage to a crash of cymbals, and announces that he has arrived. To dismount from his absent steed he pirouettes upon one foot and drops his whip; to mount he turns upon the other foot and picks up his whip."

But if the settings exist only in imagination the costumes are splendidly authentic. "Chinese costume, like plum-cakes, from the very richness of its material, is long lived; and the clothes, used in to-day's theater, may have been worn several centuries ago by mandarins and court officials, by emperors, their wives and concubines."

"The majority of the roles require a painted face, and colors symbolize types. A sly but dignified person paints with white, a sacred person, either a deity or an emperor, uses red coloring; black belongs to the honest workman; green sometimes means a demon; and gold is the property of the gods. Variations on these definite types may be suggested by mixed colors."

"The effect that is obtained, even without scenery, by groups of painted figures dressed in stiff brocade of all tints, by the glitter of immense jewels, of gold traceries, and silver tissue, of tufted plumes and long pheasant feathers that wave above glittering head-dresses, of glistening swords and brilliantly uniformed soldiery, is of memorable dazzle and magnificence."

Salons of America To Exhibit Twice

THE "Salons of America," the association of artists that more or less receded from the Independent Society, announces its plans for two exhibitions next year. It is impossible not to feel, from the wording of this announcement, that an opposition to the Independents is attempted, and this seems a pity. There is a distinct field for a "progressive" society, and the "Salons of America" might be that if it chooses, but to run an opposition Independent society is death to both concerns. There is not enough independent material to divide in two.

The excitement over the public is a futile matter. It is a thing to be corrected within the meetings of the society, and the new society will face exactly the same situation as the old, since too many people are not a thing that is even desirable for the raw recruits to art circles. It seems to have gone to the heads of the older men on this occasion, as is "The announcement, in part, as follows:

"The death of Mr. Hamilton Easter Field, our president, so early in the life of our new organization, was a great blow to us all. We wish to announce to the public, and to such artists as are interested, that full arrangements have been made to carry on the plans so ably started by Mr. Field."

"That we stand so nobly behind the principle stated by Mr. Field in the question—'My stand is that the official publicity should not in any way feature any member, but to run an opposition Independent society is death to both concerns. There is not enough independent material to divide in two.'"

"There can be devised no scheme which will entirely accomplish this object, but we believe the 'Salons of America' can, and will, get as near as possible to the ideal."

"Two annual exhibitions will be held open to all on payment of a fee. There will be no official publicity featuring any member of the society. The two annual exhibitions will be held the first year at the Anderson Galleries. One

HOWARD YOUNG GALLERIES

EXHIBITION OF PAINTINGS

by AMERICAN ARTISTS

620 FIFTH AVENUE

will be held the first three weeks in October, known as the 'Autumn Salon.' The other, the first three weeks in May, known as the 'Spring Salon.' The Anderson Galleries will take complete charge of installation, of the hanging, and of the sale of the works of art."

New Prints at the New York Library

THE annual exhibition of "Recent Additions" to the print collection of the New York Public Library has been opened in the Stuart Gallery and will remain on view until autumn.

Such exhibitions are naturally apt to be of a miscellaneous character. Yet happy chance and opportunity may bring together a lot of prints so inclusive in scope that they add the interest of a review of the development of print making. That means that they exemplify the various processes—line engraving, wood engraving, etching, lithography—as well as offering examples of the use artists have made of them in various countries and at various times.

A review is not entirely, nor necessarily, systematic, but touching on high lights of the history of the graphic arts and dipping also into bypaths unfamiliar and worth exploring. There is something alluring in the very desultory of this wandering among the known and the unfamiliar, noting an old friend here and making a new one there, refreshing the memory and adding to it.

So, then, in the present exhibition there is a touch of early Italian work, a panel of ornament, in the style of a German primitive, too; an early wood cut, "Interpretation of the Mass," and an early copper engraving by Glocker, "Christ Entering Jerusalem," and Ladenspeeler, "The Holy Trinity." Then there is the accomplished craftsmanship of Duerer, shown in his "Coat of Arms with the Cock," and the "Melancholia," that strange picture that

has given rise to so much speculation as to its meaning. There is a hint of the "Little Masters" in Bartel Beham's portrait of Charles V., from which one passes to the next century with Baldassar Schwan's equestrian portrait of James II. of England and Schweizer's "Heidelberg Cup."

Passing naturally to the related art of the Netherlands there are found here an etching by Bega, a portrait of Louis XIII, as a youth by Johann van Halbeck, and two examples by Cornelis Dusart and Wallerant Vaillant, of mezzotint, a process associated mainly with Great Britain.

To England, though with a reflection of the influence of the Lowlands, belongs R. Elstrack's portrait of Thomas More, and also an etching, "Park of Wotton in Surrey," by John Evelyn, that early British writer on prints. From the same century come Delly Bella, "Siege of Arras," and Ribera, "Martyrdom of St. Bartholomew," of the Italian school. Thence it goes to sixteenth century France with Jean Duvel's "St. Sebastian, St. Anthony and St. Roch."

The eighteenth century in the same country is brought up by some etchings by Boucher and by two artists, not so familiar to the tongue as those who were doing the "estampes galantes" at the time. These portraitists are Marcenay de Ghuy, who presents a translation of Liotard's Maurice de Saxe, and Graveloup, whose delicate execution is shown in a miniature full length of J. B. Bossuet, after Rigaud.

Into the nineteenth century, with its "revival" of etching in France, we pass at sight of additions to the library's already overwhelmingly large collection of etchings by Bracquemond and an interesting drawing by Meryon of the central portion of his large view of San Francisco. Both are the gift of David Keppel, filling lacunae in the Avery collection. To the latter collection of modern work have been added Lucas's mezzotint, "Opening Waterloo Bridge," after Constable, a proof "touched" by the painter; etchings by Steinlen, "Gamine Sortant de l'Ecole," Legros, "Les Bouleaux"; C. R. W. New-

inson, "Looking Through Brooklyn Bridge"; E. Bampied, "Soup," and Troy Kinney, "Vera Kokine in Her Dance of Salome"; an aquatint, "Derwentwater—Evening," by Gasford, and wood engravings by J. F. S. Ten Klooster.

Other modern works added are a "self portrait" by Fritz Endell and, for the lover of color prints, a mezzotint by Macbeth-Raeburn, "The McNah," after Raeburn, and progressive proofs of some prints by T. F. Simon of Czechoslovakia and Paris. And, apropos of printing beyond the confines of black and white, here are also some of those late chiaroscuros, done by the Englishmen Kirkall and Jackson.

Finally, as always, are a number of accessions to the portfolios of contemporary American art; etchings by J. Andre Smith, F. W. Benson, George O. Hart, F. T. Weber, A. G. Learned, G. T. Plowman, the late C. H. Miller and the veteran J. S. King; line engravings, bookplates, by W. F. Hosper and A. N. Macdonald; woodcuts, in black and white and in color, by Adolf Treidler, W. A. Dwiggins, Gustave Baumann, J. J. Lanke (book plates), Rusicka, A. A. Lewis, W. and M. Zorack, Percy A. Grassby, J. W. Evans (portrait of the late George C. Bauer in the act of pulling a proof from a woodblock), and as Benedict, after W. J. Hennessy.

Lithographs there are by Bolton Brown, indefatigable agitator for fine printing of "painter's lithographs," George O. Hart, William Oberhardt (portraits of Joe Cannon and H. C. Lodge), and Thornton Oakley (part of the Hog Island series) and book plates by Jay Chambers.

Notes and Activities In the World of Art

THE Macbeth Galleries, showing no signs of smoke, or soot, or any other souvenirs of their recent little encounter with the Fire Department, have opened a summer exhibition of works by Americans who have long

since been associated with these galleries. There is a decorative reminiscence of the West by Arthur B. Davies, showing a young man with some hunting dogs just emerging from a wood, and gazing over a beautiful panorama; a characteristically cool and sure landscape by Ben Foster; a highly finished still life by Emil Carlsen; a subtle landscape by William Sarlain and works by Childre Hassam, Charles Warren Eaton, George Inness, Elliott Dainkerfeld, J. Francis Murphy and J. Alden Weir.

A comprehensive display of processes for the manufacture of figured fabrics is on view at the Art Center. This exhibition of decorative materials represents the leading textile manufacturers of America and numerous imported textiles of rare beauty are included.

These are cretonnes, linens, tapestries, brocades, damasks, warp prints, velvets and silk, from the most simple, hand blocked patterns to elaborate designs executed on the Jacquard loom. Examples of cut velvet show interesting contrasts of shading and color secured by varying the length of the pile and cutting around the pattern in the background.

Damask silks of exquisite detail have attained the superlative of modern craftsmanship. In some cases these have required over twenty-two thousand Jacquard cards before the first stitch could be taken, and the expenditure, of thousands of dollars. Machine made tapestries also have reached a high state of perfection, so cleverly devised with interchange of gros point and petit point as to largely resemble the quaint and varied effect of the hand made article.

Every method by which artistic inspiration may be expressed in textiles is represented in the present exhibition which is of unusual interest to textile designers, as well as to householders wishing to learn the resources of modern industrial art as applied to home-making.



When Electric Cleaning Enters Your Home

OF all housekeeping drudgery and monotony that of cleaning is the worst. You can, in a pinch, farm out your washing and ironing and you can dine out. But dusty, dirty floor coverings, hangings and furnishings cannot be sent out without great inconvenience and discomfort. They must be cleaned at home either by the tired housewife or by engaging expensive outside help.

Broom-and-duster cleaning never cleans clean. It is but a "lick-and-a-promise," driving the dirt from room to room, into hidden, inaccessible places where it collects disease germs and is an ever present menace to health and happiness.

The home must be cleaned and kept clean for hygienic if not for other reasons. The problem is how to do it thoroughly, completely and cheaply.

Several million housewives have found the answer in the electric vacuum cleaner.

The difference between cleaning the old way and electric cleaning is like the difference between washing with plain water and washing with soap. You cannot wash clean without soap nor clean clean without the electric vacuum cleaner.

The electric vacuum cleaner soon pays for itself by saving costly cleaning labor, time, and by preserving cherished household furnishings.

Furthermore, the housewife will pay less for the electricity to run her machine than she now spends for soap!

Your dealer or lighting company will gladly prove these things to you. Telephone for a demonstration of electric vacuum cleaning.

Communities having that grade of electric light and power service which it is possible to give only when the company receives fair treatment invariably are the leading communities, industrially, commercially and socially.

These progressive communities are the chief advocates of electric labor savers such as the electric vacuum cleaner.



Banish Dirt and Dust the Electric Vacuum Cleaner Way

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The Electric Vacuum Cleaner brightens, freshens and prolongs the life of rugs, floor coverings, hangings and draperies, as well as removing all dirt and dust from the hidden cracks, crevices and corners.



"A CANADIAN SOLDIER" by AUGUSTUS E. JOHN, IN THE TWENTY-FIRST INTERNATIONAL EXHIBITION CARNEGIE INSTITUTE, 1922

head of American miniaturists are four—Edward Malbone, Charles Fraser, Benjamin Trott and Robert Field, the latter being an Englishman, who, however, achieved almost all of his career upon this side of the Atlantic. Portrait painters in oil, who also worked in miniature, are Henry Inman, John Weste Tarvia, Matthew Harris Jouett and Thomas Sully. Mr. Bolton lists only the artists who flourished before 1850, when the advent of the camera doomed the vogue of the miniaturists, yet he accounts for more than three hundred artists.

The notes that Mr. Bolton has supplied upon the work of these men are distinguished for clearness and common sense. It is rare that writers upon art are so free from affectation, and the student of miniatures will be grateful to Mr. Bolton, not only for the many human touches that he has dug up from the archives of the past, but also for the fact that he knows when to quit. His biographical sketches are never overloaded.

MINIATURISTS DESCRIBED.

A few quotations will show the style of the work. In the account of Edward Malbone there is this: "You may enjoy your mirth but you shall one day see my head engraved." Such were the words of Edward Malbone to his sisters. He was the boyhood friend of Washington Allston, with whom he received casual instruction in art from Samuel King, about 1792, in Newport. Even earlier than this he had helped paint theater scenery and copied on paper a portrait by Sir Thomas Lawrence that he greatly admired. Soon he prepared

in the fall returned to Lexington, opened a studio and doubled the price for his portraits. Here he remained the rest of his life, spending his winters in New Orleans.

Jouett was a portrait painter of the first rank. That he was successful in Kentucky is proved by the story told of John Nease, who intended to settle in Lexington, but left when he saw the excellence of Jouett's work."

Brilliant Color in The Chinese Theater

DESIGNERS for the stage and students of pictorial aspects of the theater will find much that is suggestive in the studies of "The Chinese Drama," by Kate Buss, just issued by the Four Seas Company of Boston. Miss Buss has refused to be disturbed by the baffling incongruities that seem to have been especially designed by the Chinese to keep trifling Westerners away from their theater, and with great calmness and courage reduces her essay to such a clear account that the innocent reader, finding their reading easy, may be misled into an underestimate of the achievement. But those who have attempted Chinese before and have come to grief, will know how to be grateful.

The book takes up the types of plays and actors, the music, traditions, origin and customs of the playhouse, but all that concerns us here is what Miss Buss has to say of the settings and costumes. In the first place, scenery, to the Chinese, is a "filthy and unnecessary bother."